

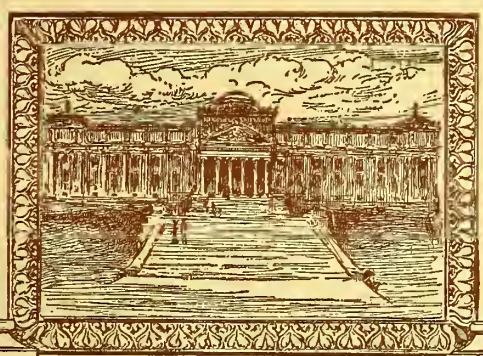
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# THE BULLETIN OF THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES



IGNACE JAN PADEREWSKI

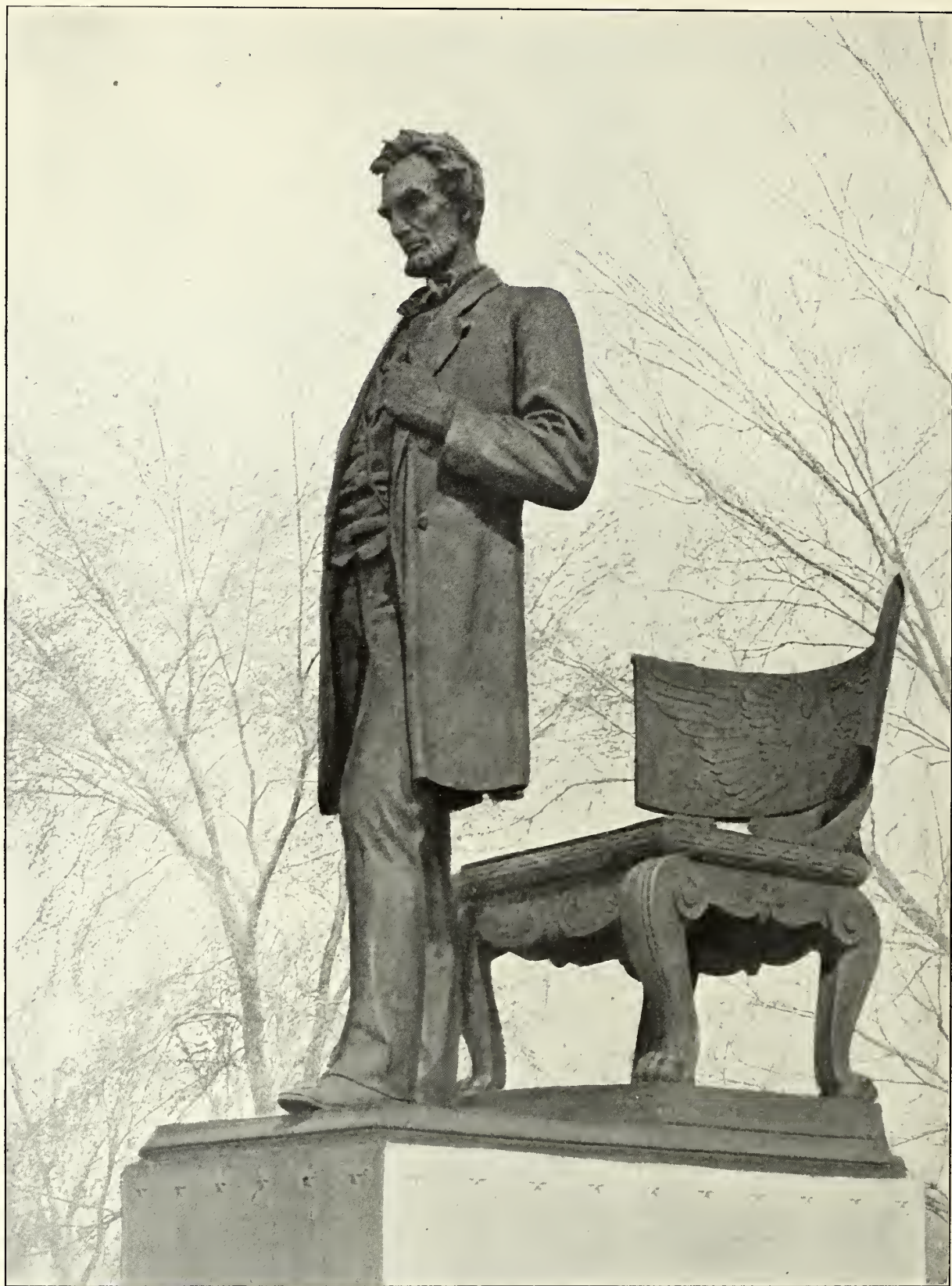
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ALFRED BRENNAN, FECIT: MCMVIII

## ACADEMY OF MUSIC: SEASON 1908-9





ABRAHAM LINCOLN

FROM PHOTOGRAPH OF STATUE IN LINCOLN PARK, CHICAGO, BY AUGUSTUS ST. GAUDENS



has been \$46,585.36. It is safe to say that no money that has been invested on behalf of our Brooklyn Museum has gone farther to enrich its collections than that contributed by the Members of the Institute for the Museum Collection Funds. Unless a Member is able to contribute a work of art or a collection that is up to the standard set by the Institute, or that is not a duplicate of what already is in the Museum, a contribution to the Collection Fund is his most valuable gift.

During the year 1907 \$8,072.20 was spent in enriching the Museum collections. The objects purchased are very valuable in themselves and are the more valuable because they have specific relations to collections previously existing in the Museum. The largest expenditures during 1907 were for the Egyptian galleries. A very good collection was purchased in Philadelphia for \$2,800, one that could not be duplicated now for a much larger sum of money, and Mr. H. DE MORGAN expended in making collections in Egypt for the Institute, \$1,022.29. An enormous collection of shells numbering over 20,000 specimens in splendid condition was purchased from the estate of Mr. WILLIAM A. DAYTON for \$1,000, and a collection of rare pottery of the 7th Century, unsurpassed in any museum in this country in the special field of art which it covered, for \$1,833.49. Mr. STEWART CULIN, Curator of Ethnology, procured in Arizona, New Mexico and on the Pacific Coast, for \$520, ethnological collections representing the ancient tribes of the southwest, now rapidly becoming extinct, and the material which he obtained could not be purchased of dealers or collectors for four times the amount that was paid for it. Many single specimens in Natural History and several small collections were also procured to fill in gaps in the scientific collections.

A list of the additions to the Museum, purchased with the Museum Collection Fund of 1907, will be sent shortly to all the Members of the Institute, together with an invitation to the Members to contribute to the Collection Fund of 1909. It is desirable that this fund should be as much as \$16,000. \$8,000 is needed for the purchase of scientific collections, and \$8,000 for the purchase of art collections. If each Member of the Institute were to contribute two dollars the fund would be subscribed, but there are many who will contribute to the fund more than two dollars, so that if all those Members who have not contributed in recent years will contribute only a single dollar, the fund of \$16,000 will be available for the enrichment of the Museum with objects for the instruction of the public and for the elevation of public taste in art.

Moreover, \$16,000 is not a large sum for the people of Brooklyn to spend for this purpose in a single year. It is much less than is spent in enriching the collections in the BOSTON MUSEUM OF FINE ARTS, the METROPOLITAN MUSEUM OF ART, the AMERICAN MUSEUM OF NATURAL HISTORY or the NATIONAL MUSEUM in Washington. The Institute has the finest Museum Building in the country and it is important that its galleries be filled with collections comparable with the building.

## THE FRONTISPIECE—THE STATUE OF ABRAHAM LINCOLN BY AUGUSTUS ST. GAUDENS

Mr. KENYON COX in his Memorial Address, delivered before the Institute on the 22d of February, 1908, has given to us the best estimate so far made of the supreme value of the work of AUGUSTUS ST. GAUDENS as a sculptor, and at the same time he has emphasized the value of five of his greatest works: The Equestrian Statue of Admiral FARRAGUT in Madison Square; the SHAW Memorial in front of the Massachusetts State House in Boston; the Equestrian Statue of General SHERMAN in the Central Park Plaza; the statue of ABRAHAM LINCOLN in Lincoln Park, Chicago; the statue called "The Puritan" at Springfield, Mass., and the unnamed mortuary piece in Washington.

It is the judgment of Mr. DANIEL C. FRENCH that the FARRAGUT statue was Mr. ST. GAUDENS' greatest work. It is a general belief that the mortuary piece in Washington is one of the most beautiful and one of the most spiritual works in sculpture in all time. The SHAW Memorial in Boston has been esteemed as the most impressive sculptural group in any modern period. The Equestrian statue of General SHERMAN has but one superior in this country and that is Mr. ST. GAUDENS' Admiral FARRAGUT. The statue called "The Puritan" in Springfield is the best portrait illustration that we have of the Puritan movement in England and America.

One of these five greatest works by our greatest sculptor is the statue of ABRAHAM LINCOLN in Chicago. It is the greatest portrait statue in this country. It is the statue of a man more beloved than any other American. Because of these two facts it is the supreme work of art so far created on American soil. To this statue the eyes of the world are turned today. For countless generations it will be revered as an expression of the character of the emancipator of a race, the saviour of a country, the greatest of democrats in our American Republic, the saintliest of men; whose words, whose life and whose character are an example and an inspiration for all time to come; of a man who at a critical period in the history of the evolution of government, was foremost in the work of establishing for America and for all the world those democratic principles founded on the teachings of Christ that will bring to future generations increasing freedom, opportunity and happiness.

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## EXHIBITIONS OF PICTORIAL PHOTOGRAPHY

An exhibition of pictorial photography, as exemplified by a number of German photographers will be held at the studio rooms of the Department of Photography beginning February 23d and continuing until March 6th and will be open every Monday, Tuesday, Thursday and Saturday evenings from 8 to 10 o'clock.

The third exhibition in this series will be the work of Mr. CLARENCE H. WHITE, of New York City, and will be open for two weeks immediately following the above exhibit.

